DOCUMENT RESUME

ED 065 889 CS 200 063

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TITLE Shakespearean Tragedies: English.
INSTITUTION Dade County Public Schools, Miami, Fla.
PUB DATE 71
NOTE 27p.

EDRS PRICE MF-$0.65 HC-$3.29
DESCRIPTORS Course Content; *Drama; *English Curriculum; Films; Group Discussion; Listening Skills; Literary Genres; *Old English Literature; Resource Materials; *Seventeenth Century Literature; *Teaching Guides; Teaching Techniques; Writing Skills
IDENTIFIERS *Quinmester Program; Shakespeare (William)

ABSTRACT

A quinmester course which concentrates on two Shakespearean tragedies is outlined. The focus of the course is on the tragic hero, his development, tragic flaw, and eventual downfall. Performance objectives, course content, teaching strategies and learning activities, and lists of student and teacher resources are provided. The course is designed to provide a variety of listening, viewing, discussion, and writing activities. (DB)

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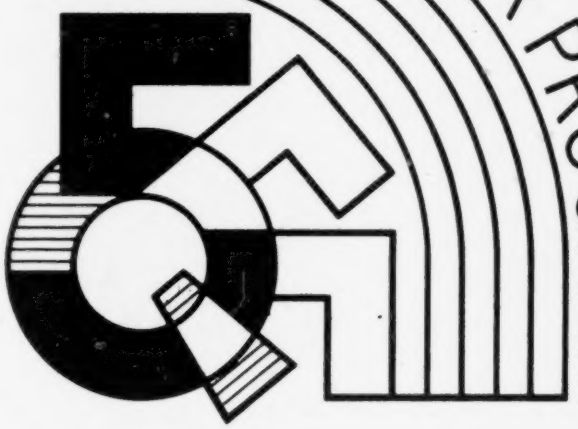

DADE COUNTY PUBLIC SCHOOLS

SHAKESPEAREAN TRAGEDIES

5113.96
5114.169
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ENGLISH

DIVISION OF INSTRUCTION • 1971

ED 065889

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English

Written by Gretchen Hankins
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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COURSE TITLE: SHAKESPEAREAN TRAGEDIES

COURSE DESCRIPTION: The study of two Shakespearean tragedies, possibly Macbeth and Othello, with concentration on the tragic hero, his development, tragic flaw and eventual downfall.

I. PERFORMANCE OBJECTIVES

A. Given an opportunity for review and investigation, students will report to class findings which will reinforce and expand their understanding of Shakespeare as a dramatic poet, as a playwright, and as an artist of profound insight and ideas.

B. Having heard Macbeth on record, students will recognize the structure of the plot, analyze the development of character, identify significant quotations, and, most particularly, trace patterns of recurrent imagery.

C. Having seen the four Britannica films on Hamlet and having read the play, students will discuss the tragedy with emphasis on the interpretation and development of major characters; they will consider the moral problems suggested in the play and examine its use of philosophical and witty language.

D. Having read King Lear students will discuss the play, scene by scene, stressing identification of important themes or life views expressed and appraising their relevance to contemporary times.

E. Having studied Macbeth, Hamlet, and King Lear, students will compare, contrast and evaluate the three plays in several important aspects, including the tragic flaw theory as related to each protagonist, the universal ideas expressed in each regarding the condition of man, and other points of dramatic and thematic interest.

II. COURSE CONTENT

A. Rationale

The material selected and the approach and methods suggested for the implementation of this course have been based on the following instructional goals:

To examine the plays within the context of Aristotle's definition of tragedy and the tragic hero.

To focus, in addition to general understanding and appreciation of plays, on one particular area of emphasis in each play, i.e., imagery, character interpretation, and universal problems.

To permit students to experience the plays as performed by a variety of professional actors in movies and on record before attempting to read the plays themselves.

To expose the students to the nature, function, and method of literary criticism and give them an opportunity to express critical comments.

To provide a variety of listening, viewing, discussion and writing activities geared toward the implementation of the above goals.

B. Range of subject matter

1. A review of previous experiences with Shakespeare to expand knowledge and to stimulate exploration of new areas.

2. Introduction to concepts of Aristotelian tragedy.

3. Discussion of technical dramatic terms valuable to this course.

4. Selection of background book for eventual criticism.

5. Explanation of imagery -- its kinds and uses -- and investigation of images in Macbeth.

6. Oral and written discussion concerning important ideas presented in Macbeth.

7. Reading of a variety of critical essays based on Hamlet.

8. Consideration of moral problems and philosophical language of Hamlet.

9. Concern with close interpretation of leading characters.

10. Discussion of King Lear with particular emphasis on important themes or life views.

11. A detailed investigation (textual) tracing one of the themes or patterns of recurrent imagery in Lear.

12. Comparison and evaluation of three plays studied.

III. TEACHING STRATEGIES AND LEARNING ACTIVITIES

A. Given an opportunity for review and investigation, students will report to class findings which will reinforce and expand their understanding of Shakespeare as a dramatic poet, as a playwright, and as an artist of profound insight and ideas.

1. Teaching strategies

a. Show one or more of the following films to aid students' recall and crystallize information concerning Shakespeare and to open new avenues of exploration and discovery.

Shakespeare: Soul of an Age - Parts 1 and 2

Shakespeare, William

Shakespeare, William, Background for his Works

Shakespeare's Theatre

Shakespeare's Theatre: The Globe Playhouse

b. Introduce students to Aristotle's definition of tragedy and the tragic hero in his Poetics so that students may ultimately apply his criteria to the three tragedies studied.

c. Elicit from students in class discussion the significance of the following terms: soliloquy, aside, dramatic irony, imagery, dramatic foil, comic relief, foreshadowing, blank verse, rhyming couplet, tone or mood, exposition, exciting force, rising action, climax, turning point, falling action or denouement, catastrophe.

d. Ask students to recall previous Shakespearean plays studied or seen (television, theater) and give details of their background. Ask for students' impressions and attitudes to determine what common frame of reference exists in class and what individual experiences can be shared.

2. Learning activities

a. Choose a book of general background information on Shakespeare (see suggestions under Student Resources) for reading during the course and be prepared to write a critique in class during the final week.

b. Keep a glossary of dramatic terms important in studying Shakespearean plays.

c. Prepare individual or group reports on subjects stimulated by films or discussion or on such subjects as:

English Drama before Shakespeare (miracle, morality plays and early Elizabethan drama)

Shakespeare's Theatre and Company

Women's Place in Elizabethan Society and Literature

The Meaning and Importance of Honor and Revenge in Shakespeare's Time

Change-of-Being Theory, Divine Right of Kings, and Necessity for Social Order As Seen by Elizabethans

Visuals Showing Chronology of Shakespeare's Plays along with Important Historical Events of Age

Explanation of Quarto and Folio Editions of Shakespeare's Plays

(Borrow facsimile of First Folio from Library)

(See references listed under Student Resources for further suggestions.)

d. Find information on Shakespeare's sources for Macbeth, Hamlet, and King Lear and the circumstances surrounding their initial productions.

B. Having heard Macbeth on record, students will recognize the structure of the plot, analyze the development of characters, identify significant quotations, and, most particularly, trace patterns of recurrent imagery.

1. Teaching strategies

a. Play complete recording of Macbeth with students following in texts, so that they will hear the poetry of Shakespeare's lines read sensitively and intelligently; the teacher may stop records after each scene to clarify and expand content and to point out important passages.

b. Explain imagery as verbal pictures used to sustain atmosphere, to clarify or make vivid by analogy, or to reveal the personality of the author.

c. As a culminating activity, show three films on Macbeth:

Macbeth: The Politics of Power

Macbeth: The Secret'st Man

Macbeth: The Themes of Macbeth

Follow each film with class discussion and point out that students need not necessarily agree with commentator's analysis if they can substantiate with logic and/or evidence other points of view.

2. Learning activities

a. Diagram acts, scenes and occasions which exemplify exposition, exciting force, turning point, dramatic climax, catastrophe.

b. Suggest examples of dramatic irony, foreshadowing, dramatic foils, comic relief, etc., found in play.

c. List significant quotations and memorize Macbeth's speech starting "Tomorrow and tomorrow and tomorrow..."

d. Divide in small groups, with each group selecting one of the following patterns of recurrent imagery:

clothing, blood, light and dark, gardening, disease and medicine, convulsions or unnatural happenings in nature, predatory animals.

List all references to chosen images by act and scene and report to class outstanding images, frequency of category, purposes for which they are used, information revealed about the author.

e. Discuss or debate in class such questions as:

Did Shakespeare make the witches responsible for Macbeth's crime? If not, what role did they play? What were probable effects of witches on 17th century audiences? What might they symbolize for the modern audience?

Why did Macduff flee to England instead of protecting his family?

How can Duncan, Banquo, Macduff, Malcolm, and even young Siward be classified as dramatic foils to Macbeth?

Was Macbeth a simple-minded ambitious soldier? What did Macbeth's manner of speaking reveal about his character?

Do you agree with Malcolm's description of Macbeth and Lady Macbeth as "this dead butcher and his fiendlike queen"? Was Lady Macbeth primarily the cause of Macbeth's downfall? Do you feel any sympathy for Macbeth as the play closes? Give reasons.

f. Write a theme in class analyzing Macbeth's inner conflict as shown in various key speeches and tracing his own realization of his betrayal of his better self.
or
Write a theme in class analyzing Lady Macbeth's responsibility for her husband's conduct and explaining and substantiating with quotations the deterioration of her personality.
or
Write a theme in class detailing the progressive change in the roles of the characters of Macbeth and Lady Macbeth through the course of the play.

Divide into groups according to which students have chosen the same topic. Have themes passed around circle and students will choose by vote the one or two best themes to read to class.

C. Having seen the four Britannica films on Hamlet and having read the play, students will discuss the tragedy with emphasis on the interpretation and development of major characters; they will consider the moral problems suggested in the play and examine its use of philosophical and witty language.

1. Teaching strategies

a. Show four films

Hamlet: The Age of Elizabeth

Hamlet: What Happens in Hamlet

Hamlet: The Poisoned Kingdom

Hamlet: The Readiness Is All

to introduce students to the play and to the problems which Hamlet faces and to convey the mood and poetry of the play so that they will be better able to read it aloud with understanding.

b. Lecture briefly on the popularity of Hamlet as a vehicle for critics' commentaries through the ages; and point out to students aspects to discern in reading criticism, such as validity of evidence, bias in selection of substantiating points, purpose and style of critics, etc., as preparation for reading articles in the Bantam paperback, Hamlet.

2. Learning activities

a. Divide into small groups (five or six students in each) in various parts of room; cast parts as appropriate and read Hamlet aloud.

b. Move from group to group to explain and clarify difficulties as students read the play aloud.

c. Select one character (not Hamlet) and analyze his development throughout the play by listing character traits as they are exposed in successive scenes, followed by a few words indicating the episode in which the trait is revealed. Using this accumulated material, write a theme fully documenting interpretation of this character. Choose one of the following: Claudius, Gertrude, Ophelia, Horatio, Polonius, Laertes.

d. Distinguish content and occasion of Hamlet's four major soliloquies and paraphrase one of them.

O that this too, too solid flesh would melt...

O what a rogue and peasant slave am I...

To be or not to be, that is the question...

How all occasions do inform against me...

e. Explore the following problems and questions in group or class discussion:

Why was Hamlet reluctant to follow the ghost's directive?

What were the reasons for Hamlet's melancholia?

Differentiate and find examples of lines in which Hamlet is assuming his "antic disposition" and those in which his melancholia exhibits itself in either passive introspection or hysterical impulsiveness.

Justify or condemn Hamlet's treatment of Ophelia.

Give several examples of Christian religious concepts displayed in the play.

Point out evidence in the play which demonstrates Shakespeare's interest in actors and acting.

Explain different types of humor displayed by Hamlet, Polonius, the gravediggers, Osric.

What is the difference between the ghosts in Macbeth and those in Hamlet?

In what ways do Claudius, Laertes, Horatio, Fortinbras, Rosencrantz and Guildenstern each function differently as foils to Hamlet?

What evils must Hamlet face? Does evil defeat him as the tragedy ends? Do you agree that he is corrupted by evil?

Why does Shakespeare switch from poetry to prose in certain scenes?

As the play progresses, what experiences cause Hamlet to become more and more lonely and alienated?

f. Read five critical commentaries in Bantam's Hamlet, three of which should be chosen from among essays by Bradley, Jones, Wilson, Lewis and Granville-Barker.

g. Choose one essay mentioned above with which you disagree in whole or part and write a refutation. Students who select the same essay may evaluate each other's work, pool arguments, and present a consensus to class.

D. Having read King Lear, students will discuss the play, scene by scene, stressing identification of important themes or life views expressed and appraising their relevance to contemporary times.

1. Teaching strategies

a. Assign one act for reading each evening. Follow this with class discussion. Provide study questions for students to assist in understanding key points as they read at home.

b. Explain the method and the purpose of a major investigative essay which students will write (see Suggestions for Investigative Theme, D. 2. D.) showing the development of an important theme or life view or the significance of a pattern of imagery is traced by use of internal evidence from the play, showing the purpose and effectiveness of the references as they are cited.

2. Learning activities

a. Read King Lear at home and discuss the study questions in class, keeping in view the major themes to be chosen for investigation and underlining passages which may be significant to develop whichever topic is selected.

b. Explore the following problems and questions in group or class discussion:

Indicate moral problems and life views that are dealt with in King Lear, relating them where possible to today's world, for example:

Why do Gloucester and Lear reward their children inversely in proportion to their deserving? What causes this lack of understanding between children and father?

What is the difference in the mental conditions of Lear, the Fool, and Edgar as they meet in the simulated courtroom scene in Act III, Scene 6?

Compare and contrast the characters of Gloucester and Lear.

How does the use of disguises reinforce the idea that things are not as they seem. Considering especially Edgar as Tom o' Bedlam, what is implied about the nature of hope and goodness?

What is the tragic flaw in King Lear as regards his position as King? As regards his relationship to his daughters?

What are the grim facts of human existence exemplified in King Lear? Cruelty? Savagery? Injustice? Is the world of King Lear a morally worthless world? Explain your answer.

What are the conflicts between youth and age? How do the two groups see life differently and pursue different goals? In this play what quality bridges the generation gap?

How are natural elements and animal images used to reinforce ideas concerning the indifference of nature and the bestiality of man?

How is filial ingratitude related to the total scheme of disorder in the universe? How is individual sin related to social discord?

c. Write a paragraph telling which of the following quotations best states the central theme of King Lear:

As flies to wanton boys are we to the gods,
They kill us for their sport.

O sir to wilful men
The injuries that they themselves procure
Must be their schoolmasters.

Men must endure
Their going hence, even as their coming hither:
Ripeness is all.

d. Write a major investigative theme (out of class), choosing one of the topics suggested below:

(1) The theme of love-the-corrector in both major plot and the subplot.

The theme of love-the-corrector is passed on to the Fool from Kent and Cordelia in the first scene and passed back in gentler form to Cordelia in the fourth act after the Fool has disappeared. There are good reasons to suppose that in Shakespeare's acting company the Fool and Cordelia were played by the same actor. In the moral meaning of the play, such an identity of the two is less a physical limitation in a stage production than a happy discovery. Self-sacrificing love follows Lear always, and these wandering last words of his - "And my poor fool is hang'd" - need no specific reference or explanation for in spirit Cordelia and the Fool are one.

(2) The theme of authority and allegiance, noting particularly imagery which clusters around master, king, servant, authority, tyranny, power, slaves, subjects, duty, revolt and respect.

Lear is not the tragedy of old age. Lear himself has the most energetically youthful spirit of anyone in the play except possibly Edmund. But old age is chosen as the symbol for natural authority. The just and powerful gods in this tragedy themselves are old. The positive ideal of mutual respect and common responsibility existing among rulers and subjects is made firm in the images. The necessity for allegiance is not even argued in this play (except by the villains who do not intend to practice it). To the well-intentioned it is as natural as breathing. On the other hand, Lear learns, but only through his suffering and madness - that authority should command allegiance only because of knowledge and fellow-feeling.

(3) Develop the pattern of imagery which deals with a topsy-turvy world - a world out of focus.

The imagery of the play, as noted by Caroline Spurgeon, further intensifies and amplifies the theme of evil. It is predominantly of physical pain - the human body flayed, scalded, wrenched, racked, contorted in agony. It also includes many bestial images, to emphasize the 'unnatural' cruelty of the wolfish children and the bestial side of man's nature. But Shakespeare most obviously universalizes his theme by direct statement. The mad Lear is obsessed by the theme of injustice. The Fool harps on the idea that everything is topsy-turvy. All the characters point to the wide, deep correspondence that makes this the most comprehensive and resonant of Shakespeare's tragedies. The violent disorder in the nature of man is reflected not only in political disorder but in great turbulence in nature. The humiliation of the royal Lear leads to civil war, not only between his supporters and his daughters but between the daughters.

(4) Investigate images of eyesight and blindness and their significance.

The play is given its breadth of statement by the fact that every father whose children appear in the play errs in appraising them, and every child whose father appears in the play is paternally rewarded or cast out inversely according to his deserving. The fathers cannot distinguish merit or ingratitude, which accounts for the persistent symbols of eyesight and blindness. "See better, Lear!" says Kent in the first scene, and "I'll see that straight," says Lear at the conclusion.

(5) Identify imagery of symbols of family.

Shakespeare's dual themes of personal love and the stable social order here blend into a single embracing conception, whose symbol is the family. All of the principal characters belong by allegiance, marriage or blood to one of two families, and the families are interwoven by the lust that couples and destroys the evil children, the loyalty of Gloucester to his outcast master - even in such small details as that Edgar is Lear's godson.

(6) Trace the battle between the worlds of evil and good and the pyrrhic victory.

It is a war between the two worlds of evil and of good, neither capable of changing the other, and each inhabited by characters who - with one startling exception - do not change. Between these worlds, moved by them both, the figures of Lear and Gloucester play out their parts to a final realization as to which of the worlds is the more powerful.

E. Having studied Macbeth, Hamlet, and King Lear, students will compare, contrast and evaluate the three plays in several important aspects, including the tragic flaw theory as related to each protagonist, the universal ideas expressed in each regarding the condition of man, and other points of dramatic and thematic interest.

1. Teaching strategies

   a. Show films Ages of Man, Part 3 and Part 4, containing selections dealing with maturity and death and discuss with students the attitudes expressed concerning these topics, particularly the readings from Hamlet, Macbeth, and King Lear.

   b. Play record and/or tapes illustrating different styles in Shakespearean acting which reveal various ways to interpret the same character.

   c. Elicit from students and write on board as many problems pertaining to the human situation as were expressed in the plays, noting which universal themes were common to all three plays.

2. Learning activities

   a. Evaluate each protagonist, Macbeth, Hamlet, and Lear, applying Aristotle's definition of tragic hero to each.

      Why does Shakespeare choose a protagonist of high station?

      What are the tragic flaw or flaws of each man?

      What are the forces beyond the control of each which contribute to his downfall?

      In which of the tragedies is the protagonist most responsible for his own disaster?

      Is the suffering of each greater than he deserves?

      Does the protagonist achieve some degree of self-understanding before death?

   b. Discuss or debate in class such problems or questions as:

      In the resolution of each plot, how are Shakespeare's ideas concerning the necessity for restoration of order in the world implemented?

Contrast the humor of the drunken porter in Macbeth, the grave-diggers in Hamlet, and the Fool in Lear. What is the particular function of each?

Identify in specific detail the major internal conflicts of each protagonist; contrast these with the more obvious external conflicts.

Analyze the characters of Lady Macbeth, Ophelia and Cordelia, emphasizing how each affects the course of the plot and influences the fate of the protagonists.

Select the most dominant patterns of imagery in each play and assess the purpose and effectiveness of each.

c. Identify and explicate familiar and significant quotations from each play.

d. Explain in detail and relate to the appropriate play the life view expressed in each of the following quotations:

Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time,
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Macbeth

What a piece of work is a man! How noble in reason! How infinite in faculty. In form and moving how express and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world, the paragon of animals!

Hamlet

Come, let's away to prison.
We two alone will sing like birds in the cage.
When thou dost ask me blessing, I'll kneel down
And ask of thee forgiveness. So we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,
Who loses and who wins; who's in, who's out;
And take upon's the mystery of things,
As if we were God's spies; and we'll wear out,
In a walled prison, packs and sects of great ones
That ebb and flow by the moon.

King Lear

e. Write a critique evaluating the background book assigned at the beginning of the course, covering the following points:

What is the author's purpose in writing this book?

What is his attitude toward his subject? (bardolatrous, judicious, iconoclastic, etc.)

What method does he use to secure materials and substantiate his position? (text inspection, primary source search, analysis of other authorities, speculation, etc.)

Does he express any startling or contradictory views as far as you can discern?

How is his book organized?

For what kind of reader is he writing?

How would you describe his style? (scholarly, familiar, etc.)

Did you find this book valuable in the study of this course? Why or why not?

V. STUDENT RESOURCES

A. State-adopted textbooks

Adventures in English Literature, Inglis-Spear. New York: Harcourt, Brace and Jovanovich, 1968.

B. Non-state-adopted supplementary materials

1. Hamlet, William Shakespeare. Bantam Classic. New York: Bantam Books, Inc., 1961.

King Lear, William Shakespeare. (any paperback edition)

2. Suggested books for individual background reading

Shakespeare in His Time, Ivor Brown. Edinburgh: Thomas Nelson & Sons, Ltd., 1960.

Shakespeare and His Betters, R. C. Churchill. Bloomington: Indiana University Press, 1959.

Shakespeare of London, Marchette Chute. New York: E. P. Dutton & Co., Inc., 1955.

The Worlds of Shakespeare, Marchette Chute and Ernestine Perrie. New York: E. P. Dutton & Co., 1963.

An Introduction to Shakespeare, Marchette Chute. New York: E. P. Dutton & Co., 1953.

Shakespeare and the Players, C. Walter Hodges. New York: Coward-McCann, Inc., 1968.

Shakespeare and His World, Ivor Brown. New York: Henry Z. Walck, Inc., 1966.

A Life of Shakespeare, Hesketh Pearson. New York: Walker and Co., 1961.

Playmaker of Avon, Charles Normano. New York: David McKay Co., 1949.

Shakespeare's England, Ed. Horizon Magazine. New York: American Heritage Publishing Co., Harper and Row, 1966.

The Backgrounds of Shakespeare's Plays, Karl Holzknecht. New York: American Book Co., 1950.

Essays on Shakespeare. New Jersey: Princeton University Press, 1965.

Shakespearean Tragedy, A. C. Bradley. London: Macmillan & Co., 1960.

Shakespeare and His Theatre, Gerald Eades Bentley. Lincoln: University of Nebraska Press, 1964.

Shakespeare Without Tears, Margaret Webster. Cleveland and New York: World Publishing Co., 1955.

Demi-devils: The Character of Shakespeare's Villains, Charles Norton Coe. New York: Bookman Association, Inc., 1963.

The Women in Shakespeare's Life, Ivor Brown. New York: Coward-McCann, Inc., 1962.

The Living Shakespeare, ed. Robert Gittings. New York: Barnes and Noble, Inc., 1967.

Shakespeare Our Contemporary, Jan Kott. Garden City, New York: Doubleday and Co., Inc., 1964.

Shakespeare's World, ed. James Sutherland and Joel Hurstfield. New York: St. Martin's Press, 1964.

Shakespeare and the Nature of Man, Theodore Spencer. New York: Macmillan Co., 1961.

3. Suggested books for general reference and critical commentary

Shakespeare's Imagery and What It Tells Us, Caroline Spurgeon. New York: Cambridge University Press, 1952.

William Shakespeare: A Reader's Guide, Alfred Harbage. New York: Farrar, Strauss & Co., 1963.

William Shakespeare: Hamlet, ed. Cyrus Hoy, Norton Critical Edition. New York: W. W. Norton & Co., 1963.

His Infinite Variety, ed. Paul N. Siegel. New York: J. B. Lippincott Co., 1964.

Shakespeare Commentary, Part I., Arthur E. Baker. New York: Fred Ungar Publishing Co., 1957.

Twentieth Century Interpretations of Hamlet. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968.

Shakespeare's Holinshed: The Chronicle and the Historical Plays Compared, W. G. Boswell-Stone, Benjamin Blom. New York and London: 1966.

Shakespeare and the Craft of Tragedy, William Rosen. Cambridge: Harvard University Press, 1960.

The Living World of Shakespeare, John Wain. New York: Macmillan Co., 1965.

Shakespeare and Society, Terence Eagleton. New York: Schocken Book Co., 1967.

Shakespeare: Modern Essays in Criticism, ed. Leonard Dean. New York: Oxford University Press, 1967.

Shakespeare's Critics from Jonson to Auden, A. M. Eastman and G. B. Harrison. Ann Arbor: University of Michigan Press, 1964.

His Exits and His Entrances, Louis Marder. Philadelphia and New York: J. B. Lippincott Co., Inc., 1963.

Understanding Shakespeare, E. F. C. Ludowyk. Cambridge, England: Cambridge University Press, 1962.

Shakespeare: The Tragedies, ed. Clifford Leech. Chicago: University of Chicago, 1965.

Shakespeare, The Tragedies, ed. Alfred Harbage. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964.

Shakespearean Imagination, Norma N. Holland. New York: Macmillan Company, 1964.

Shakespeare in His Age, F. E. Halliday, New York: Thomas Yoseloff Publishers, 1956.

Essays on Shakespeare and Elizabethan Drama, ed. Richard Hosley. Columbia, Mo.: University of Missouri Press, 1962.

Mr. William Shakespeare, Comedies, Histories and Tragedies, a facsimile edition of the first folio, introduction by Charles Tyler Prouty. New Haven: Yale University Press, 1955.

(All of the above references have been inspected for suitability and are found in most high school libraries.)

4. Periodicals

Life reprints

Shakespeare on the Modern Stage, 1964.

Shakespeare at 400, 1964.

4. Media resources (listed under Teacher Resources)

VI. TEACHER RESOURCES

A. Textbooks - same as students

B. Professional books

Reading Shakespeare's Plays, George R. Price. Woodbury, New York: Barron's Educational Series, 1962.

Hamlet, Detailed Analyses and Summaries, George R. Price. New York: Barron's Educational Series, 1963.

Tragedy: Plays, Theory and Criticism, Richard Levin. New York: Harcourt, Brace and Jovanovich, 1960.

C. Films (all available from Dade County Schools' Audio-visual department)

Shakespeare, William. 23'. B&W. EBEC. 1-30886

Filmed in England, traces the course of William Shakespeare's life from his boyhood in Stratford through his career in the London theatre as actor and dramatist. Contains excerpts from Romeo and Juliet, Henry V, As You Like It, Julius Caesar, Hamlet and Macbeth as they would have been performed on the stage of the Globe.

Shakespeare, William: Background for his Works.
14'. B&W. Coronet. 1-11828

The people about whom Shakespeare wrote are depicted through scenes of modern London. In addition, Shakespeare's home, Ann Hathaway's home, Globe Theatre, Tower of London, Windsor Castle, George's Inn, Arden Forest and Dover Cliffs contribute to a pictorial impression of his age. There are also scenes from the plays, exemplifying different phases of Shakespeare's understanding and his poetic feeling for language.

Shakespeare's Theatre. 14'. C. TFC. 1-11827

The classroom excerpt of the Prologue from "Henry Fifth" dramatizes with appropriate Elizabethan musical background the activity behind the scenes in Shakespeare's Globe Theatre before the presentation; opening scenes show the Globe and Rose Theatre. The audience comes in, is seated, and the play begins. Key scenes are recapitulated at the end with the addition of drawings and animation.

Shakespeare's Theatre: The Globe Playhouse.
18'. B&W. University of California. 1-11825

J. C. Adam's theories about various Shakespeare productions at the Globe Theatre are illustrated with animation and models of the stage. Excerpts from Julius Caesar, Hamlet, Macbeth, Twelfth Night and Romeo and Juliet are enacted.

Macbeth. 16'. B&W. BIS. 1-11822

The murder scene and the sleepwalking scene are presented by a cast of English players. The London Symphony Orchestra plays the specially composed musical score.

Macbeth: the Politics of Power. 30'. C.
EBEC. 1-30889

Douglas Campbell, actor and director, interprets Macbeth from the director's viewpoint. In Lesson 1, the roles of Macbeth, Duncan, Banquo, Macduff, and those of the witches are discussed. Relationships between the leading characters--what part does each man play in the struggle for power, which is one of the basic conflicts in the play.

Macbeth: The Secret'st Man. 30'. C. EBEC. 1-30891

Douglas Campbell points out the change in the relationship of Macbeth and Lady Macbeth after the murder of Duncan. Macbeth is filled with remorse; Lady Macbeth is driven to insanity and suicide; in her sleepwalking scene, the height of anguish is reached in the play. Mr. Campbell reviews the procession of terrible images that recur throughout the play; symbols of violence, deception, war, blood and death.

Macbeth: The Themes of Macbeth. 30'. C. EBEC. 1-30893

Douglas Campbell interprets the themes of the play as the chief characters, Macbeth, Banquo, Macduff and Lady Macbeth, follow courses which would seem to lead to their own ends - good or bad. Each is "betrayed in deepest consequence" and "nothing is but what is not" seems to be the theme upon which the play is built. Final scene shows Lady Macbeth attempting to console Macbeth after the murder of Duncan.

Hamlet: The Age of Elizabeth. 30'. C. EBEC. 1-30874

Produced by the Council for TV course in Humanities for secondary schools, this is the first in a series of four lessons using the Elizabethan theatre as a background. Maynard Mack of Yale University uses William Shakespeare's play Hamlet as a comparative study, and scenes depict graphic picture of Elizabethan audiences, theatre in the framework of the times.

Hamlet: What Happens in Hamlet. 30'. C. EBEC. 1-30883

Maynard Mack of Yale University relates the types of stories he finds in Hamlet - a ghost story, a detective story and a revenge story. The characters are introduced and relationships explained.

Hamlet: The Poisoned Kingdom. 30'. C. EBEC. 1-30877

Maynard Mack points out the important part that poison plays in the story - a definite pattern is shown.

Hamlet: The Readiness is All. 30'. C. EBEC. 1-30880

Maynard Mack discusses the problems which beset Hamlet - the problem of evil and death and corruption as it affects individuals and society and the difficulty in distinguishing between appearance and reality.

Soul of an Age - Parts I and II.

D. Filmstrips, tapes and records

Complete Plays (Records - Listening Library)

Macbeth

The Marlowe Society. WS 36 3-12".

Shakespeare Recording Society. WS 37 3-12".

Hamlet

The Marlowe Society. WS 14 5-12".

John Gielgud's Broadway Production with Richard Burton. WS 15 4-12".

Shakespeare Recording Society. WS 16 4-12".

King Lear

The Marlowe Society. WS 33 4-12"

Shakespeare Recording Society. WS 34 4-12".

Excerpts (Records - Listening Library)

Highlights from 9 Plays. (Including Hamlet, Macbeth, King Lear). WS 137 2-12".

King Lear (Dylan Thomas readings). WS 140 1-12".

Scenes from the Tragedies, Vol. I & II. WS 150-151 1-12" ea.

Shakespeare for Actors, Vol. I & II. WS 152-153 1-12" ea.

Shakespeare at Stratford. WS 154 1-12".

Understanding and Appreciation of Shakespeare (art, character portrayal, range and depth, great themes, style and language and significance for our times). WS 159 1-12".

Women in Shakespeare (Claire Luce). WS 161 2-12".

The Speaking of Shakespeare's Verse. 1R 047 LP (eav, inc.)

Filmstrips-Records (educational audio visual inc.)

The Time, Life and Works of Shakespeare. 76 RF 35 Set - LP/strip.

The Elizabethan Age. 76 RF 734 LP/2 strips.

Shakespeare's Theatre. 74 RF 342 Set - LP/strip.

Shakespearean Stage Production. 74 RF 344 set - LP/strip.

Shakespeare's London. 74 RF 341 set - LP/strip.

Shakespeare (life, times, works, style). FH 3558 Set - 2 LPs/4 strips.

Tapes-Filmstrip

Styles in Shakespearean Acting (1890 to Present). 1 TF 088 Tape-strip.